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by tapestries, columns of marble and works of art. Groups of palms, ferns, all manner of curious grotesque plants with impossible names, stand in pots and jars, that are themselves precious works of art, arranged to show with effect from the vantage ground of the drawing room. Here and there hang orchids, and before an unbroken sheet of plate glass that marks a sliding door into the gallery hangs an orchid like a tassel, and so guards thus delicately the unbroken sheet.

These conservatories have no gardeners. They are attended by some city florist. Such a man says: "A rich man or woman concludes a conservatory is necessary to his establishment. He comes to me and tells me the sort of effect he wants to produce. I go to see his place, we compare ideas, talk it over. The rest is left to me. I have agreed to take charge of it for so much a month. The plants I own. My clients probably don't know their names. So often a week my men visit it, wash, water and look after the health of the plants. The only thing my client is re-



JAPANESE CABINET.

sponsible for is frost. He has the heating of the conservatory. I can't control that. If he allows the plants to be killed he must pay for them, for practically he merely rents them from me, the rent being included in the gross sum he pays me monthly. There are fashions in plants. At present the basis of every conservatory is tropical foliage. These we get mainly in palms and ferns, of which there are endless varieties. These are not transplanted, but stand in tubs that may be hidden if desired in costly jars. In their season, we furnish flowers in bloom. When the period of bloom is over we take them away and furnish others. At present there is a craze for orchids, a bit of wood suspended from a thread alive with strange shapes of wondrous color. These are difficult to start, but once under way can be safely transferred to city houses and require no more care than palms or ferns

THE perfected Wagner vestibule is in use on all principal through trains of the New York Central.

ANSWERS TO CORRESPONDENTS.

FERGUS FALLS, MINN., March 7, 1893.

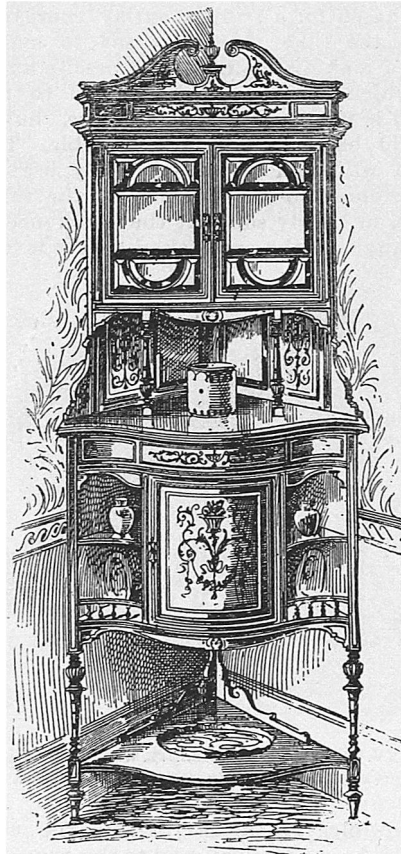
THE EDITOR THE DECORATOR AND FURNISHER.

I do not know whether you answer correspondents by mail, or only through the columns of your magazine. I should be very glad of your advice about the furnishing of a house recently purchased, as it must be ready for occupancy by April 1st. I cannot wait for the answer through your magazine.



A COST CORNER.

The house fronts east, and has a large hall (ten feet by twenty-six) running through the middle, with library and dining-room on the south side, and parlor and bedroom on the north, all except the bedroom opening with wide sliding doors into the hall. What colors should be used in these rooms, the library being finished in cherry, the dining-room and hall in ash, the parlor in black walnut? The dining-room has a large bow window to the south; the parlor has bow window facing north, and two east windows. Each room has a fire-place, those in library and dining-room being in the corners next



A HANDSOME CORNER CABINET.

the hall. We do not wish to use hardwood floors, but wish to carpet in body Brussels.

Inclosed find stamp for reply in case you answer by mail.

Very truly,

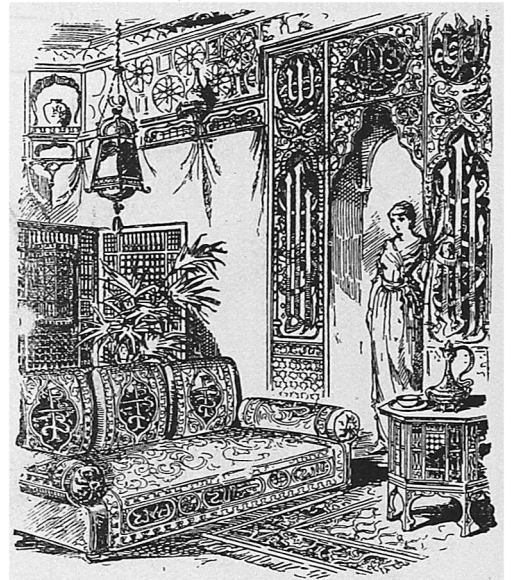
MRS. E. E. ADAMS.

Answer.—If you will refer to the article entitled, "Natural Woods in Interior Decoration," by E. E. Garnsey, which was published in our February, 1893, issue, and to the article on the same subject, by Paul Groeber, published in the present issue, you will find valuable tables of color harmony in interior decoration, where the woodwork is in natural finish.

Your library, which faces the south, and has the woodwork in cherry, should have the walls in yellow green, the frieze in salmon pink, the cornice in light yellow green, and the ceiling a salmon yellow. The dominant color of the carpet should be a dark tan, while the upholstery may be in old red, and the draperies in yellow green. These colors, if harmoniously modulated, will prove an exquisite scheme of color for this apartment.

Your dining-room being in ash, and situate also on the south side of the house, may have the walls of a dark green sage color, the frieze a combination of sage and ecru, the cornice the various ecru tints and the ceiling a buff color. The carpet should be a dull green sage, the upholstery dull green sage and chamois color, and the drapery dull sage and chamois.

For the parlor, which is in walnut, and situate on the north side of the house, we would suggest golden yellow walls, chocolate frieze, gold cornice, and light golden yellow ceiling. The dominant color of the carpet should be chocolate brown, the



A TURKISH LOUNGE AND BROUSSA PORTIÈRE.

upholstery gold brocade, and the draperies of a tawny yellow color.

You did not say in what wood the bedroom is trimmed, but we will suppose it to be in chestnut, in which case the walls should be of a brownish red, the frieze a reddish tan, the cornice light brown and the ceiling yellow brown. The room should have a red brown carpet, the upholstery should be in red, and the draperies of a brownish red tint, echoing the color of the walls. The hallway being in ash, two different schemes may be used, as preferred. The first scheme is to have the walls in tan, the frieze a light tan, the cornice gold bronze, and the ceiling dark buff. Your rugs should be old gold, the chairs in dark bronze leather. For an alternate scheme the walls may be in old red, which is a splendid color for a hallway; the frieze in old blue, the cornice in light buff, and the ceiling in light dull buff. The carpet should be an Oriental rug, the chair coverings in old gold, with touches of blue and yellow, and the draperies in olive gray. You will also observe on page 23 a table of color harmony for painted woodwork, it being admissible to paint your woodwork in any tint you please. Light cool shades are suitable for apartments having a southern exposure, and warm solid colors for those having a northern exposure. You can very easily obtain from the table referred to a scheme of color to suit any one of 20 different colorings in painted woodwork.